

## Not a silent film

by Maggie de Vries

*No Longer Silent*, a new documentary from Studio D and Ciné Sita, examines the lives and work of several Indian feminists working to end India's oppression of women. The film recently won the Prix du Public at the Swiss film festival.

The film begins by placing the situation of women in India within the broader context of world-wide patriarchy. As one woman states, "oppression takes different forms in different cultures; but all over the world similar inequality between men and women exists."

*No Longer Silent* focusses on the effort to eradicate the dowry system, bride-burnings, unequal health care, and amniocentesis when used to determine the gender of the foetus (which, if female, is often aborted).

Means to these ends range from workshops and legal battles to marches and street theatre. The backdrop to *No Longer Silent* is formed by the work of Kamla Bhasin, an activist and member of the Indian feminist journal, *Manushi*, which is available in Canada in English and Hindi.

Western media and commercialization have made an impact on Indian society, particularly on the more wealthy classes. This has been responsible for the recent increase in bride-burnings.

Although dowries have been illegal in India for years, the system is still practiced and no longer involves a gift freely given from the bride's parents to the groom's family. It is now "a way of extorting as much as possible. And if it is not enough the daughter can be harassed, tortured, even burned to death," said one woman in the film.

She had lost her daughter some time before. There had been no reference to the dowry when negotiations for the marriage were made. However, when the bride's parents could not afford to meet the subsequent demands of the groom's family she was found burned to death in the courtyard of her new home. Her mother has been fighting ever since to bring the murderer to court.

Her lawyer explains that part of the problem with the legal system in India is that, "judges are too deeply engrained in the British system. They can't enter into the Indian scheme of things."

She elaborates — several women have survived long

enough to give dying declarations of what has happened to them. Traditionally these declarations were accepted as truth. Now, however, judges overrule these statements.

*No Longer Silent* stresses that women are speaking out against the problems women face in India, which are being multiplied by Western influence. Amniocentesis is another example of this.

It is no longer necessary for anyone who can afford the test to have female children. Many people see amniocentesis as a viable family planning device. Others are frightened that in a world where most people prefer boys to girls, and especially in a country

which already has 22 million fewer women than men, women will literally be phased out.

In the panel discussion which followed the premiere of *No Longer Silent* last Friday at Concordia it was pointed out that the great majority of Indian people do not have access to amniocentesis. Malnutrition is a far greater threat to the female population because

boys receive more food and better health care than girls.

The panel discussion focussed on the dangers inherent in making a film about another culture. Barbara James, a producer with Studio D who worked on the film, said "it is hard not to impose one's own cultural values on another country. I am not sure we totally escaped that problem."

She continued, "we musn't assume that this is an aberration happening in another country. Violence against women happens everywhere."

Vigaya Mulay, a woman from India who works with the South Asian Community Centre in Montréal, said that the film "provides understanding and depth," but

continued on page 6



## Coffee for the sympathetic

by Pierre Carabin

On November 16th, a very special Montréal's café will celebrate its first birthday. For almost one year, *Caf'tiers* has

of *Caf'tiers* is to be an «education movement», says Louise Landriault, president of the café. For example, every Thursday night, guest speakers come to talk about

her coming to Montréal.

Friday and Saturday nights are dedicated to cultural events. Every Sunday afternoon, *Caf'tier* holds a brunch, where people can talk informally about Third World problems.

The café is situated in a residential area, near Laurier Métro. Landriault points out the importance of the café in the area. She wants it to be a centre for local people for meeting and discussion.

The café has a friendly atmosphere, the clients seem to know each other, and it's easy to start a discussion (a rare thing in these days of entrepreneurial glorification). The décor is fresh: white painted walls and floor, green tables... There are posters of *Amnesty* and *Développement et Paix* everywhere. Books and magazines are available for people to read on the spot, as they please.

Last Friday night was Nicaragua night. A group of musicians from South America, *Encontro Americano* (American Encounter), played traditional as well as popular music from all over Latin America, but mostly from Nicaragua.

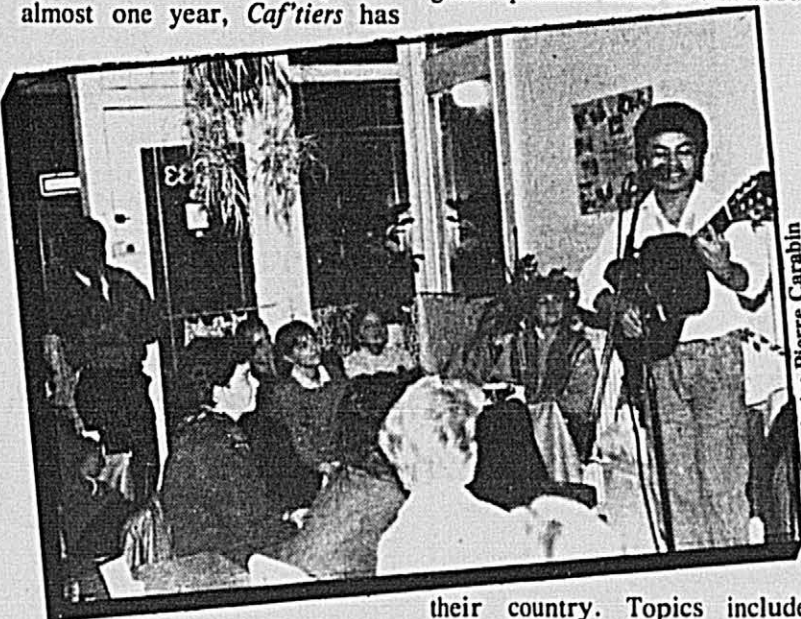
The public responded loudly with «Viva» to the «Viva Nicaragua libre!» of Durell, the

band leader.

The café normally contains 30 people, but was packed with about 70 persons, demonstrating the its popularity. Songs such as «Venencia, la guerrillera» were especially touching. This song tells the story of a woman who has to live alone with her children, because her husband, a syndicalist, was killed by Somoza's troops. There were also a few songs celebrating the liberation after years of oppression.

Money was collected for a ship that the *Coalition d'aide au Nicaragua* wants to send to Nicaragua, packed with *Tools for Peace*, such as hammers and notebooks. People were also invited to donate these items, and the response was quite encouraging.

*Caf'tiers* is located at 4933 rue De GrandPré (one street west from Saint-Denis), Laurier Métro, Saint-Joseph exit. tél:843-7112



Daily Photo: Pierre Carabin

been sensitizing people to the problems of the Third World

Originally founded by members of *Développement et Paix*, the café currently involves more than 70 persons interested by the Third World. Founding members all contribute financially to run the café, and all employees work as volunteers. All eventual profits used to fund projects in the Third World.

However, the prime objective

their country. Topics include many countries: Chile, Nicaragua, Senegal, the Philippines, Libya.

On July 12th, a syndicalist from Chile spoke about Carmen Qinqana, the little girl who was burnt by Chilean troops. That day, a hundred people signed a petition asking for her immigration to Canada, which was sent to Thérèse Lavoix-Roux, the Minister of Social Affairs. The petition had a definite impact on

the  
mcgill  
daily



## Paul Again

## To the Daily:

Yes, women are the victims of rape and battering. And men are the main victims of violent crimes in general — even the accepted targets of wartime violence. Yes, women are more likely to be economically marginal. And men are more likely to be locked up as social or psychological discards. Because people suffer in different ways for different reasons, human suffering cannot be compared quantitatively. (To avoid that notion, I said: "Although very different, the problems of men are just as severe....") Did American blacks suffer 'more' over three centuries of tyranny than European Jews over three years in extermination camps? Do women raped in the street suffer 'more' than men mutilated in combat? Such questions are both intellectually absurd and morally offensive.

If women in our society become

sexual machines, men become military machines. Men are systematically conditioned from birth to deny their emotional needs and affirm violence. (This provides 'willing conscripts' for future wars. Ideologically, men sacrifice themselves for the state (and women); actually men are routinely sacrificed by others.) This self destructive mentality is seldom fully internalized — which is why conscription laws are considered necessary — even though men are promised a reward: more privileges than women (who are excluded by law from combat). But most men reap meager rewards. Some make do with vicarious and symbolic power; others release anger and frustration against those with still less. Like women, most men are pawns in this game; the only winners are 'alpha males' (now including some women) who control institutional power. In refusing to consider this, Mehmet *does* fail to take men seriously as full human

beings.

Moreover — by equating evil with the opportunity to do evil, equating that with institutional power, and assuming that men created this unilaterally to suit themselves and abuse women — she *does* imply that men invented evil. This is ideological doctrine, not self-evident truth. And it is extremely naive; the alternative *isn't* that men are innately evil but that men and women have always been interdependent.

Yes, men can and should change. But like women, men will only do so when they acknowledge their own vulnerability under the present system. Mehmet's feminism is, therefore, self-defeating.

Paul Nathanson  
PhD 5 (Religious Studies)

KKG to AD

## To The Daily:

We the members of Kappa Kappa Gamma wish to express our

support to the McGill Womens Union, October 6th 1986, in reference to the poster which was circulated August 15th 1986.

The poster that depicted a young student enjoying gang rape was offensive and extremely frightening. We were disturbed that people we consider "friends" would print such abusive material. Their attitude clearly reflects a particular way of thinking which is dangerous and unacceptable. Women do not enjoy being raped.

The AD's response to the Women's Union was pretentious and inappropriate. We feel that they do not take this issue seriously. We also feel that this incident has further stigmatized the negative image of McGill Fraternities, a stereotype which we have long been trying to change.

The members of Kappa Kappa Gamma

Women's Fraternity

Eddie Paul - your letter is a mile long, please edit it.

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# Students begin unlimited strike

Montréal (CUP) — The unlimited Quebec student strike begins this week with over 60,000 students from 20 CEGEPs and universities participating.

About 35 members of the riot squad of the Montréal police made an uninvited appearance to break up advance picket lines at Université du Québec à Montréal last Tuesday.

universities have agreed to organize a day of action and a march instead.

Regardless of the actions taken, both sides are united around the issue.

"The meeting (of the eight universities) demonstrates that even student associations which don't want to strike are firmly behind the demands of the rest of

cludes Université de Laval, the Université de Montréal, the Université de Québec à Trois Rivières, and MacDonald College.

Other groups at the meeting that supported the coalition's platform of demands included Concordia, Ecole Polytechnique, Bishop's and Université du Québec à Rimouski.

ANEQ and the coalition are demanding that the Liberals keep their election promise to maintain the university tuition freeze and keep CEGEPs tuition-free.

Their platform also calls for total reform of the financial aid system, abolition of material fees, changing the funding formula and forcing the provincial government to obtain their rightful share of federal transfer payments.

The week of November 17 is being slated for an Education Awareness Blitz and December 2 will feature a province wide day of action marking the first anniversary of the Liberals' return to power.

## Quebec Student Strike !!! Stay informed — Read the Daily

"(Education Minister Claude) Ryan wants to diffuse the strike by making vague promises about not raising tuition, but we know better and are determined to wage a successful strike," said Jean-Pierre Paquet, secretary general of ANEQ (Association Nationale des Etudiant(e)s du Québec).

"We are demanding a commitment from the Liberals to maintain the tuition fee freeze until the end of their mandate. We also want them to clarify their position in keeping CEGEP education free and reforming the loans and bursaries system," he said.

Although at least 20 student councils have obtained mandates to strike, a coalition of eight

the student movement," said Concordia representative Peter Wheeland.

But Paquet, one of the strike organizers criticized the coalition.

"For them, the battle is over and there is nothing left to fight for, but we know there is a possibility that the government will renege on their promise," he said.

"A general strike is not viewed as being an effective pressure tactic," said Wheeland, "the result of a strike call at this point would probably involve students fighting against each other to get across the picket lines."

The university coalition in-

## Students refuse RAEU

### WUSC referendum passed

by Joe Heath

This week, a solid majority of McGill students voted against joining the provincial student association, RAEU.

Although few students voted, 710 were opposed to paying \$1 per semester to join the organization, and 387 were in favor.

"It's going to change the direction of External Affairs this year," said Students' Society President Paul Pickersgill Wednesday night.

"External Affairs was anticipating working with FUSA (RAEU), and now it won't be. But I don't think it changes any of our External Affairs policies," he added.

Pierre Moisan, political adviser to RAEU, told the Daily, "It would have been very good if McGill had joined us, it would be great to have new connections between anglophones and francophones."

Students' Society VP External

Ian Brodie refused comment.

Due to a misleading ad sponsored by the 'No to RAEU' committee, there was a suggestion that the referendum be annulled. But according to Andrew Dinsmore, Students' Society CRO, "There was such a commanding majority on the 'no' side, I don't think it's a real issue."

As well, the WUSC referendum to sponsor a refugee to attend McGill passed with a sound majority of 1004 in favor, and 273 opposed.

Several Daily Publications Society questions were put to ballot, results were as follows.

Fee increase  
533 yes / 728 no  
Inflation/deflation mechanism  
474 yes / 619 no  
Removal of 'staff veto'  
338 yes / 588 no  
Reduction of Board reps  
189 yes / 597 no

In other elections, J. Peter Nixon was elected Arts representative to council, over Dave Bate, 290 to 167.

Montréal (CUP) — The month-long parliamentary commission on education wound up last week in Quebec City leaving behind more questions than answers.

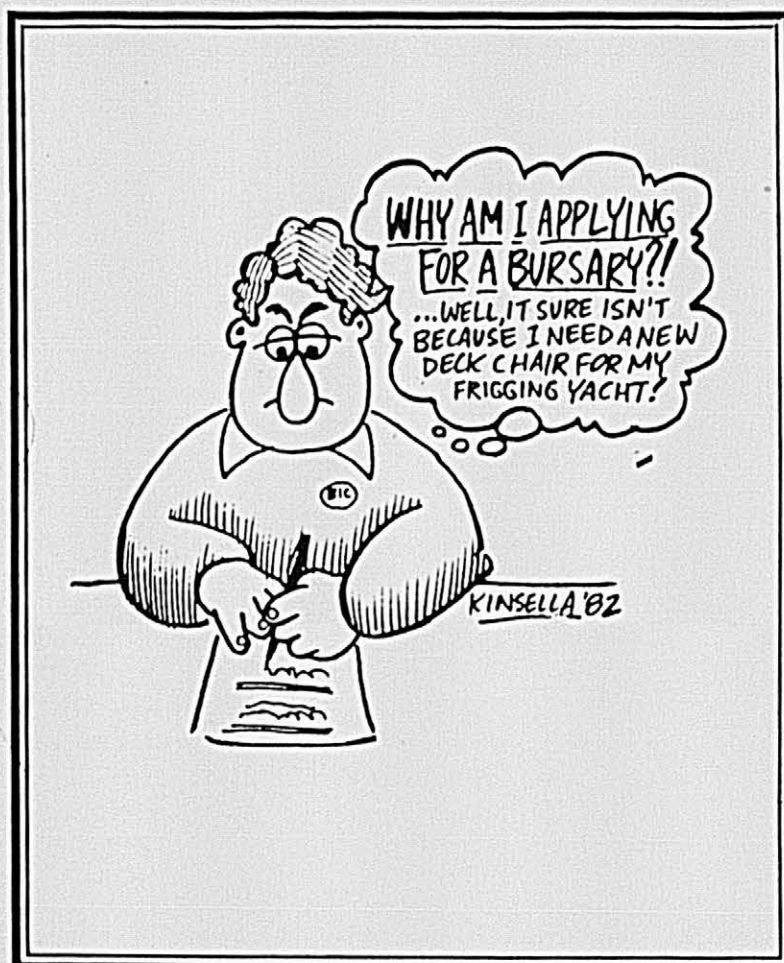
Education Minister Claude Ryan announced that the tuition fee freeze will be maintained for this year but did not rule out the possibility of a hike for the upcoming academic year if they find there is not enough money to properly fund the universities.

Ryan's press aide Luc Rhéaume said that many groups who made presentations said they were prepared to accept some form of fee increase.

"But the Liberal government has promised to maintain the tuition fee freeze for at least the rest of the 1986-87 year," he said. "The spring of 1988 will probably be the next time the issue of an increase can be raised."

The government has pledged to change the university funding formula over the next two years, review the financial aid system, maintain accessibility and quality of education and study the problems of international students.

"But we are sure of one thing — the government of Quebec is going to need more money for the next budgetary session to adequately finance the universities of



## Ryan responds to students

this province," said Rhéaume. "We will not be in a financial situation to absorb the deficits of the universities who are presently in debt."

commission was to legitimize the idea of a fee hike.

"Commissions like this are a bit of a façade," said Paquet, "groups are given an opportunity to express their opinions, but the government is not obliged to listen to their ideas."

"It is not the strength of the arguments that will get them to listen to our demands, but the dire financial reality that they can't ignore," he said.

Paquet said despite government claims that a fee increase will not have an impact on accessibility, many surveys have shown that it will.

"Even the Conseil (government advisory body) admitted in the presentation that a fee hike is bound to affect the accessibility of education," he said.

Ryan also said that his government never announced an intention to raise tuition fees and that all the striking students have been misled and misinformed.

"But it's not a matter of what they are not intending to do in the near future, but what their intentions are for the rest of their mandate," said Paquet.

"The students of Quebec want to see the tuition freeze maintained for the rest of the Liberals' reign in this province," he said.

The Parliamentary Commission report is due in early November.



But Jean-Pierre Paquet of ANEQ said that one of the reasons why the government launched the

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# Impregnating silence

by Elizabeth O'Grady

"Name something — anything — not previously imagined." Louis Haché fixed me with his bright eyes and continued: "To me, reality is only a part of the imagination, not the other way around."

If statements like this one annoy you, then the work of Louis Haché is not for you. His pieces — paintings and six-foot high installations — are, on the surface, bland, austere, straight and unevocative. To get anything out of his works, you must let your imagination experience the art for you.

Haché puts it this way: "If you come with a pre-conceived idea of art, you

different colour schemes and different materials.

For example, in 'Cabinet Nomade II' (a six-foot high canvas T-shape with two legs) is framed by a red canvas shelter. Between the two white legs of the 'T' is a one-inch thick red slat of wood. An opening in the back of the work is implied by the position of the slat and by a light source appearing from nowhere. When I went behind the work to find the light source, three more works were suddenly revealed.

Haché's themes in this exhibit are best explained in his own words. "I present a being that has an inside and an outside... I present the idea of a passage, like a door... My whole purpose is not only the idea of the passage

they look at it. If you don't offer the time for a piece, it will stay closed."

In order to 'turn people inside out', Haché offers people space for things to happen. One of his paintings, entitled 'Tableau II', is a dark 'T' with legs set against a dark background. He explains: "The blackness in my pieces is not empty, it is like a gestation in a space, a pregnant silence."

His minimalism is not an end in itself but a space calling for energy.

A motif which occurs throughout the exhibition is the 'T' with two legs. He uses it to illustrate the theme of the door as a passage to the unknown. The shape of the 'T' can be used both as a frame for a door, and as a door to pass through into other works.

A 'T' with two legs, or 'III'. The space it contains and the space it excludes are equally significant

will only look at the front of my pieces and naturally you will go away unsatisfied and not really SEE my art."

Haché emphasizes 'front' in speaking about his work because in some of his installations, the viewer is confronted with a minimalist-looking structure, six feet high, set diagonally in the corner of the gallery, and it offers nothing except possibly an exploration of space. However, when one is looking at such a work, there are small hints, which urge you to walk behind the work and take a peek behind it.

If you do, completely different images spring to your eyes, created with

but the fact of people being a door; you can have a feeling: I want to get out OR I want to get in... The unknown is behind — it could be light or dark. What interests me in people is what is behind the door — the spirit, the unknown."

He continues, "To know someone, I need to turn them inside out. In the same way, my work appears minimalist from the front, but if you see behind, you see the complete work."

"I want to let people have a relationship with a piece. I can see if people will get things out of a piece by the way

Louis Haché describes the process of his work: "For eight years, I destroyed everything after an exhibition, because art is living. I am not making objects for posterity. My priority was to make people feel a certain poetry."

...*Cercle un Silence/III, III, III* is currently being displayed at 56 Mont-Royal East (near Saint-Dominique). It's open Wednesdays through Sundays, 12h00 to 18h00, until October 29.

If you see a man there with the smallest beard in the world, it's probably the artist himself. Try to talk to him, as he can best explain the imagination from which his works emerged.

## Working ad

## Fishtank swamped by narcs

by Natasha Pairaudeau

A Sunday evening jaunt: After a leisurely dinner of liver and onions, we hopped into the (mumble) Volvo, and drove up Queen Mary. We walked into the dark fishtank that is Cafe Campus, and casually pulled up a couple of chairs, intent on satisfying our curiosity about a couple of bands from below the border.

The first band, *Swamp Thing*, hails from the "pretend you just finished jamming in mom's basement" school of performance. Wearing the t-shirts and jeans they (presumably) had worn to play baseball that afternoon, they carried an appealing air of coyness onto the stage.

Touted as "the Violent Femmes' favorite band", *Swamp Thing* had expectations to live up to. The gig poster quotes Femmes bassist Brian Ritchie: "Swamp Thing is a band that is not afraid to fly in the face of convention. Good songwriting, solid musicianship; I love Swamp Thing."

They managed to live up to these expectations without sounding too much like the Violent Femmes, to the credit of both bands' originality.

Their set was varied, jumbled and enjoyable. It ranged from blues, to a do-wop rendition of a polka entitled 'Beer Barrel Boogie'. They also managed to splice a version of the Velvet Underground's 'Sally Mae' into a song about 'sauteed kid'.

We talked to the band later, as they lean against the wall peddling t-shirts. They do a fine job of keeping up the down-to-earth front.

The second band, *Hysteric Narcotics*, hails from the "pretend the audience is larger than it is and then ignore it" school of performance. They maintained an appropriate level of aloofness and seriousness, not to mention the right balance of striped pants and flowered shirts. The swirling lights were an obvious, if unnecessary indication that this band played psychedelic music.

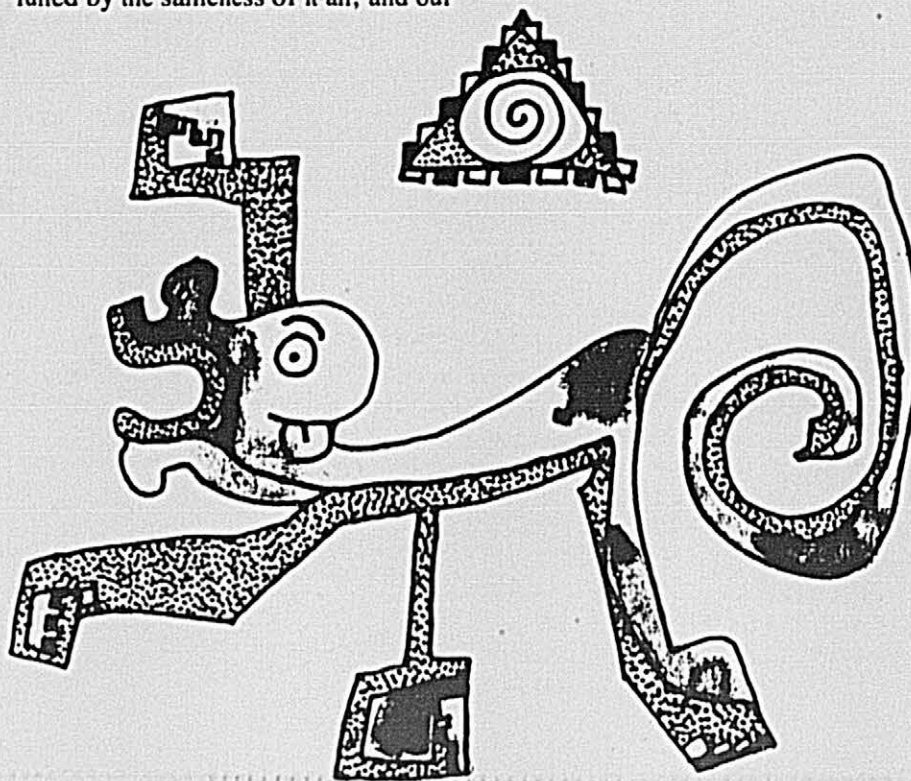
Unfortunately they were too safely psychedelic, one song being indistinguishable from the next.

So we tapped our feet all the same, lulled by the sameness of it all, and our

minds began to wander.

We started to wonder what an odd phenomena is this sixties business. We wonder why the type of music that is exciting once it's old and pleasantly weathered is just plain boring when it's new and copied. We caught ourselves humming "its now, its hip, its '68...I mean its '86, its '68, its '86."

A little shaken, we got up casually from our seats. We did a fine job of keeping up our front, looking both ways before stepping into the (mumble) Volvo, so as not to tarnish our apparent destitute student-ness.



by Thia Fuller

Crucifixes, disco lights, seedy bedrooms and dreamy, still, photographic images: *Madgalena Viraga: Story of a Red Sea Crossing* is a long, edgy, surreal look at "the alienating effects of sexist oppression through the portrayal of inarticulate suppressed female consciousness in search of itself" (from the press pamphlet).

Director Nina Menkes is not kidding when she introduces the film by saying she didn't create the film to entertain: viewing it is supposed to be 'work'. Not that it is hard to keep an eye on the screen, the incredible emotional intensity of the film makes it impossible to ignore.

Most impressive is the level of intensity which comes through in a film where almost no voices are raised. In fact, the dialogue consists less of people speaking than recitation of poetry from the inner mind.

Says Menkes, "that's what interests me, what the soul wants to say, more than regular life." Bits of Gertrude Stein find their way into the script along with inner monologue and strange, formal interludes with Ida's friend Claire in the hotel where they make a living as prostitutes.

The 'work' involved in film is emotional, drawn into Ida's mind, their own 'red sea crossing' exists in two prisons, but mingled within them. Literally taken, the prostitute named Ida, killing a customer and a church. But for Menkes, the real story, not these two prisons take on ominous symbolic resonance that they exist more in her mind.

Menkes made the film "my feeling about the world and my life." So, Ida, a murderess, and Ida, surrounded by crucifixes and symbolic images of our society.

She is the woman in a place where she is by some unseen order, either man's sexual sacrificial figure.

As a prostitute, nightclub in East London hotel room where customers.

Menkes doesn't show viewer in these scenes, the camera returns to the faceless face rocking



# cross the Red Sea



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ual object or a

Ida exists in a  
Los Angeles 'and a  
she takes her

try to spare the  
es. Again and again  
to Ida's expres-  
g back and forth

under yet another man's shoulder. For  
three or four minutes we watch the  
deadness of her face rocking, and listen  
to silence except for rubbing skin and  
the man's breathing.

The scene demands the attention of  
the viewer: we can't take our eyes off  
her face, but it goes on and on, feeding  
our own sense of frustration and repres-  
sion until we feel almost as trapped as  
Ida herself.

Her resistance increases as the film  
progresses, leading to the final murder  
of one of her customers (though it is  
uncertain whether it is Ida who does  
this, or some alter-ego). This is part of  
Menkes's message that "to move for-  
ward you have to symbolically kill the  
male that's sitting in your head... The  
internalized one is the most powerful  
and can be the most destructive."

But has Ida moved forward?  
Throughout the work we are given  
glimpses of her in her second prison —  
a church cell, where she sleeps on a mat  
beside a statue of Christ while awaiting  
execution for the 'murder'.

Menkes is fascinated by the link be-  
tween this Magdalen Viraga and the  
Christ. "Ida is very much a repressed  
person, she's a sacrificial figure." While  
Ida moves increasingly towards  
rebellion in her prison cell, she is still  
trapped and separated from her one  
friend, Claire, whom she can only talk

to through a pane of bulletproof glass.

Though at times the symbolism  
seems almost too heavy, it is still mov-  
ing. The silence in the film, its formal,  
posed shots and monotonic, poetic  
dialogue create an atmosphere in the  
theatre as suffocating as the one inside  
Ida's mind.

Ida's growing sense of resistance and  
emotional release are a small victory  
for women. She transcends the inner  
prison, but remains behind bars. Like  
the Christ in her cell, she is scheduled  
for demolition.

A shorter film, *The Visit*, by Leandro  
Katz, showed before Magdalen Viraga.

Though less interesting to the feminist  
audience who came to see the second  
feature, it made creative use of  
lighting, film angle, and stop-shot  
photography within the traditional film  
noir/unwelcome visitor genre.

The lack of dialogue is an intentional  
technique to focus attention on the lack  
of money for filmmaking — "being  
deprived of film speech," according to  
the director.

These films are part of the fifteenth  
Festival International du Nouveau  
Cinema et de la Video, showing at le  
Milieu, le Laurier, Lola's Paradise,  
Cinema Parallele, and la Cinemathique  
Quebecoise. Call 842-9788 for infor-  
mation.

## Listen 2 the new compilation

by Jennifer Schacker

Monday night Club Soda was packed  
for the launch of VOT Record's *Listen 2*  
compilation album. A follow-up to  
last year's *Listen*, the record contains  
selections from almost every VOT  
band, six of whom performed Monday.  
They are all based locally, but do not  
share a common musical style.

Degrees of Freedom started things  
off. Perhaps a 'safe', if not terribly ex-  
citing, choice. Everything about the  
band is inoffensive. The lead singer has  
a 'nice', dynamic voice, but then again,  
Luba has a 'nice' voice: it simply isn't  
enough to make a band stand out.

Judging as objectively as  
possible — I really dislike that brand  
of 'big sound' pop — they really aren't  
special. As many bands these days,  
they alternated generic pop with a  
bluesy number, but neither style was  
objectionable nor interesting.

As a relief, *The Darned* appeared.  
Following Degrees of Freedom, their  
presence was greatly appreciated. The  
Darned have energy and humour (when  
you can make out the lyrics), but lack  
uniqueness. We've all seen guitars be-  
ing smashed before, and there are a  
hundred other cow-punk bands  
who — whether they realize it or  
not — depend on standard blues and  
boogie-woogie chord progressions.

It is a shame that the lead singer lacks  
presence and energy equal to that of the  
bassist and guitarist, because she could  
have carried the show. She is blessed  
with that oh-so-popular rigamortis  
complexion, but what a waste.  
Anyhow, *The Darned* are undeniably  
fun, which is probably all they intend to  
be.

Chapter 24 weren't offensive. They  
were annoying. Perhaps my tolerance  
was already tried by Degrees of  
Freedom, but I really grew impatient  
with Chapter 24. They are a 5-member  
band: a keyboardist with — as she  
generously informed us — much fami-  
ly and many friends, a pre-pubescent  
bassist, who is dizzying to watch as he  
cannot stay still, an impassioned singer  
who probably worships U2, a rather  
sedate guitarist, who looked out of

place, and a strong drummer. Enough  
said.

All I had heard about *Weather Per-  
mitting* was that they were an REM  
clone. However, the weaker songs of  
the set were the REM sound-alikes.  
REM's strength lies in the band's abili-  
ty to create controlled, contemplative  
songs, which grow neither sugary nor  
mundane. At this point, *Weather Per-  
mitting* doesn't really have any such  
skill.

Their strength, and it is a significant  
one, lies in the numbers with driving  
guitar and bass lines, alternating with  
blues releases. When they attack these  
styles, their potential shines through.

It's too bad that everyone dismisses  
them as REM clones because a number  
of influences shape their music.  
Whether intentional or not, they were  
often reminiscent, both instrumentally  
and vocally, of the Stones in the "Let it  
Bleed" era. It will be interesting to see  
where this band goes.

Not allowing us to become too com-  
fortable, VOT shoved 3 Lines on.  
After a guitar-bass-drums band like  
*Weather Permitting*, 3 Lines' computer  
music came as quite a shock. Again, I  
was presented with a genre of music of  
which I'm not particularly fond.  
Honestly 3 Lines sound as good as most  
electro-throb which presently thrives in  
Montréal clubs. To attest to this, many  
people danced, and fun was had by all.

By 12h30 Club Soda was almost  
empty. Evidently, the family and  
friends of the first 5 bands had  
departed, and only we committed music  
enthusiasts remained. It is too bad.  
*Then One Day* closed the show with a  
strong half-hour set. What a relief to  
hear real instruments, well-played.

Their sound echoes, among others,  
early Jam and Joe Jackson from his  
"Look Sharp" period. All four  
members are strong performers, and  
they delivered a tight set. It really is a  
shame that so few heard it, and that  
those who did had just about reached  
capacity.

You can see *Weather Permitting* in  
concert on Friday and Saturday night at  
Station 10. Chapter 24 will be perform-  
ing with *Then One Day* at Café Campus  
on Sunday night.



## REMEMBER us ?

by Yvonne Bayer

REM are an Athens, Georgia based  
foursome whose latest album, *Life's  
Rich Pageant*, has been touted by some  
as their most commercial album to  
date.

Their whimsical style has been liken-  
ed to that of the Byrds, whereas their  
lyrics are sometimes a trifle obscure.  
Trying to decipher them at all is quite a  
feat, as they run rampant with imagery.

If you like their stuff on disc, their  
live show is even better. I've known  
people who've followed them all the  
way to Buffalo, New York. Don't ex-  
pect to fall asleep to Micheal Stipe's  
whiny woon either. Put that guy behind  
a microphone and he oozes charisma.

Live, these guys really groove, and  
sometimes, if you ask nicely, they even  
do requests!

REM are appearing Wednesday Oc-  
tober 29 at the Maurice Richard Arena,  
with their special guests are the  
*Feelies*.



# One night stand with Ken Norris

by Andrew Flynn

*One Night*, by Montréal poet Ken Norris, is a short work about a single night in the relationship of a man and a woman.

Comprised of about two dozen interrelated poems describing the experiences of the narrator, *One Night* attempts to examine the physical and sexual side of love. It exhibits a heady eroticism little short of cliché.

Nevertheless, Norris manages to maintain a very realistic portrait of the sexual encounter by establishing an author-reader rapport that slowly reveals the underlying significance of the poetry.

Norris uses a backdrop of sexuality to develop his central point; that the relationship between author and reader is very similar to that of occasional sexual partners. It is an unsteady parallel revealed throughout the whole work.

Although it is clearly his intent, Norris does not convincingly draw together the similarities that would link author and reader as a pseudo-sexual couple. He does, however, very effectively manipulate inter-subjective relationships between reader and writer.

The best moment in this poetry comes close to the end, when Norris offers four different probable endings to the one night stand. Will it be a satiric ending? Will it be comic? Will it end tragically, with each partner slitting their throats as modern Romeo and Juliet? It's up to the reader to decide.

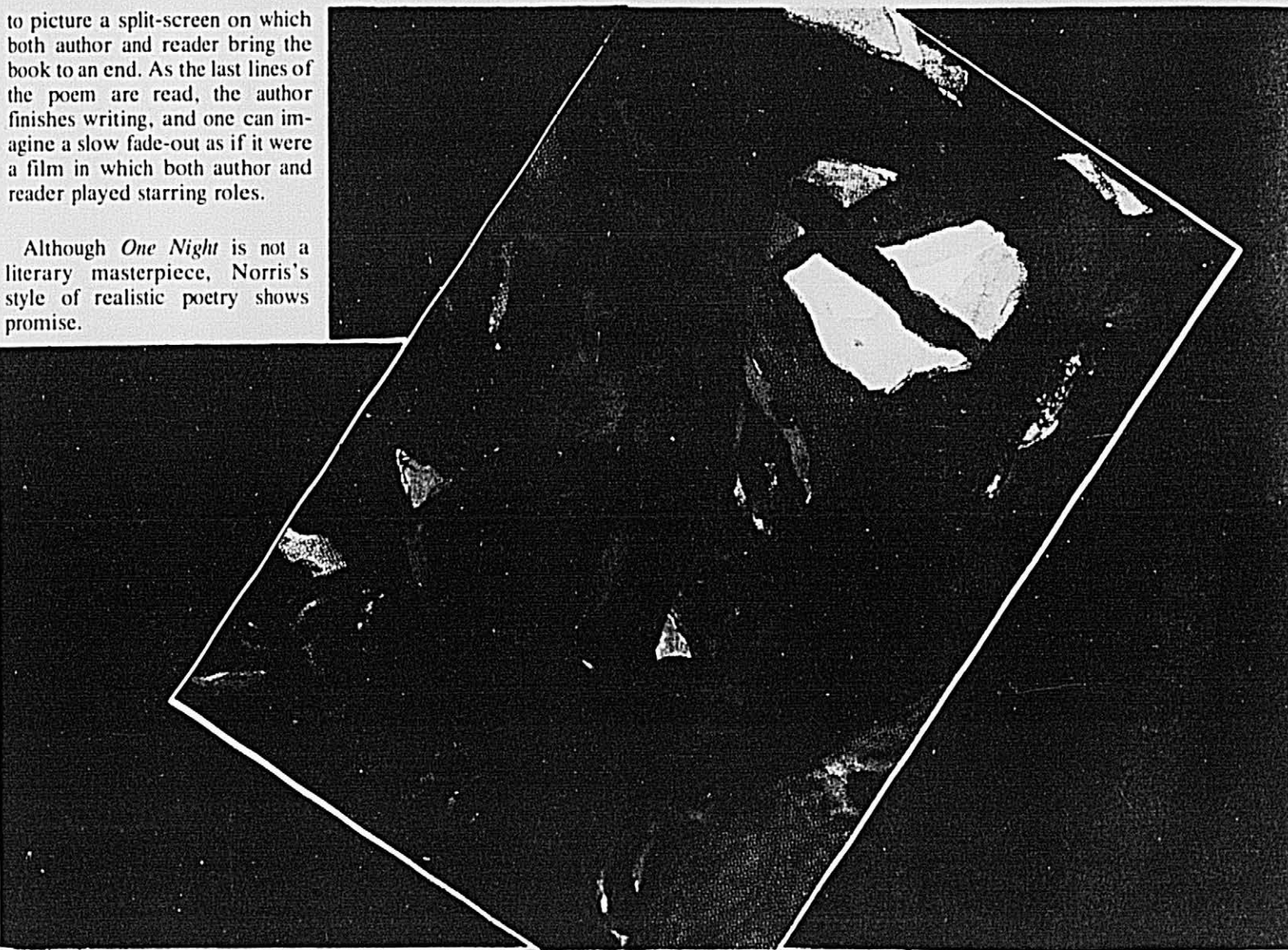
Norris doesn't suggest any of them as the real finalé. The tone of these stock endings shows Norris's real intentions with the poem — they make a mockery of the seriousness of the sexual encounter between narrator and lover.

In effect, this is a hint to the reader that any significance attributable to the "one night" exists primarily between the reader and writer.

The last entry in this collection most effectively links reader and poet. Norris uses an imaginary cinematic effect, asking the reader

to picture a split-screen on which both author and reader bring the book to an end. As the last lines of the poem are read, the author finishes writing, and one can imagine a slow fade-out as if it were a film in which both author and reader played starring roles.

Although *One Night* is not a literary masterpiece, Norris's style of realistic poetry shows promise.



## Shakespeare ass-

by Natasha Pairaudeau

Ionesco's *Macbeth*, performed by McGill Player's Theatre, satirizes the other play of similar title, by presenting a world that's "ass-backwards."

This absurd reworking of

*Macbeth* shows what should have happened, had only Shakespeare shed his ideals in the course of setting Macbeth's "posterior on the throne."

In Player's production, Macbeth resembles Tintin in both appearance and manner. He and Banco are buddies in sports

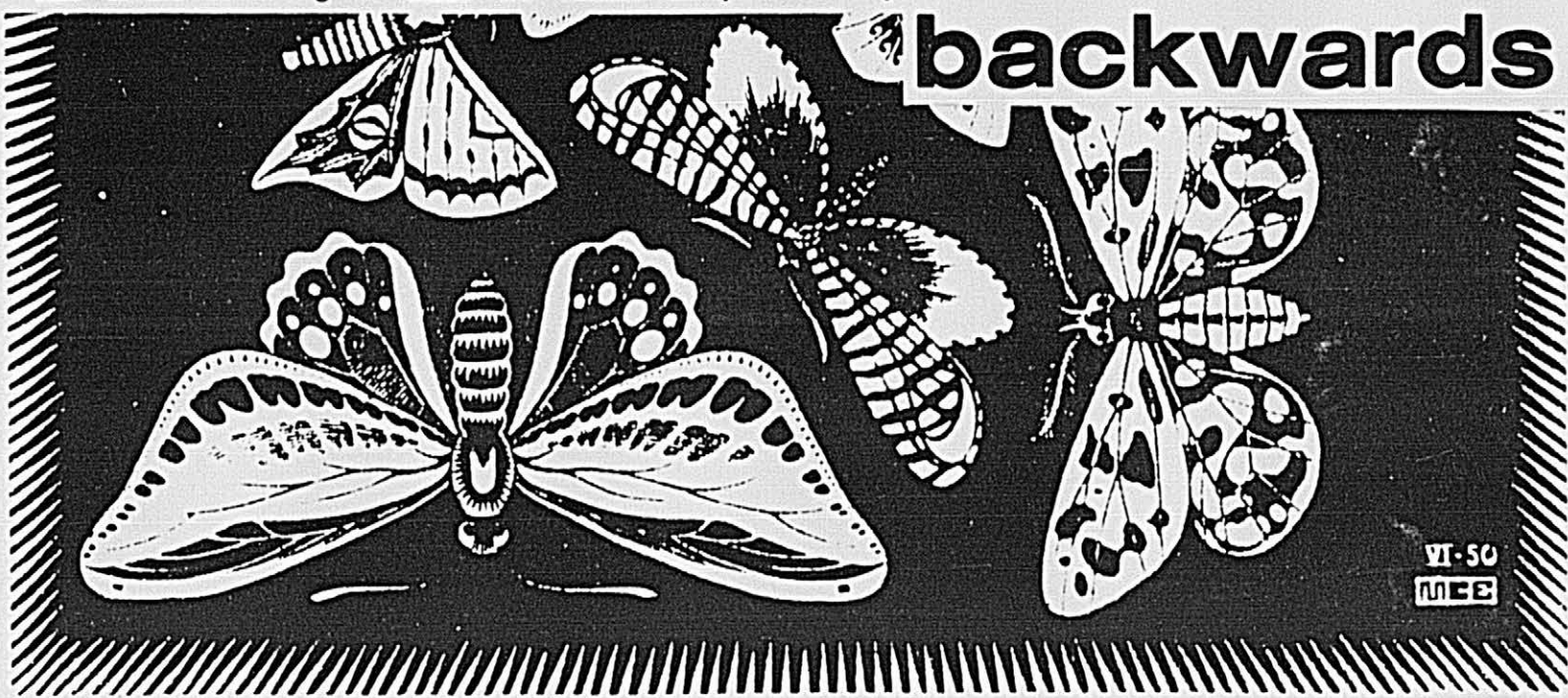
jackets and cravates, who play tennis and jog respectively. Duncan turns into a convincing faith-healer, and Lady Duncan waves as nobly as Queen Elizabeth, while playing a seductress and a hag on the side.

If you want to see Shakespeare's characters behave

as you secretly wished they would, this play is strongly recommended.

*Macbeth* plays tonight, and tomorrow, and tomorrow, and tomorrow (through Saturday), 10h00, Player's Theatre, Union Building. Tickets \$6, \$4 for students and seniors.

## backwards



## ...no longer silent

continued from page 1

pointed out that when you go to another country you are most likely to come into contact with people who speak your language and who are well known.

This was certainly true for Laurette Deschamps, director of *No Longer Silent*, whose contact

was limited to Indian upper-middle class women.

Furthermore, choosing to work with women who are activists means working with women who have the freedom to be active. Again this means only women of the upper class. Thus, as Mulay says, there is a tendency not to link up the women's struggle with

poverty or with the general struggle for social justice.

Professor Joya Sen, member of the Concordia Committee on the Status of Women, said, "don't think lower class women don't have problems." It is essential to keep the material presented in this film in perspective and to realize that it is far from an exhaustive

analysis of the oppression of women in India.

*No Longer Silent* is about forms of oppression primarily affecting one segment of Indian society. With this limitation in mind, however, *No Longer Silent* does give a voice to Indian women, and does show that they are fighting back.

As Barbara James stated, "we wanted to make a film about women in India trying to bring about change; not a film depicting victimization." Although one might question the assumption that a film about lower class women in India could only depict victimization, Studio D and Cine Sita have achieved their goal.



## classified

Ads may be placed through the Daily, Room B-03, Student Union Building, 9 a.m. to 3 p.m. Deadline is 2:00 p.m., two weekdays prior to publication. McGill students: \$2.50 per day; for 3 consecutive days, \$2.00 per day; more than 3 days \$1.75 per day. McGill faculty and staff: \$3.50 per day. All others: \$4.00 per day. **Exact change only, please.** The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print a classified ad.

## 341 — APTS., ROOMS, HOUSING

1½ on Aylmer. Large, heated. Available Nov. 1st, \$285 month. Call 281-6504 mornings or after 10 p.m. Keep trying!

Need a roommate to share 2½ at Prince Arthur and Durocher. Renovated building, high ceilings, good view. New fridge, stove, table. \$238. Joshua 284-0787 10-11 pm best.

Shared accommodations — free rent in exchange for caring for man with Parkinson's disease for a few evening hours. 733-4847 after 10 a.m.

Roommate wanted, Nov. 1 \$100/month. Furnished, large bright room to share 5½, with washer/dryer. DeBullion and Marie-Anne (15 min. from McGill). Call 285-8796.

## 343 — MOVERS

All local moves done quickly and carefully by student with large closed truck. Fully equipped, reasonable rates. Available Fridays, weekends only. Call Stéphane - 288-8005.

## 350 — JOBS

Make money while you read! Earn up to \$2000 weekly for life from home. Send \$1.00 for complete information package to: Malters Company, Box 971, Montréal, H3G 2M9.

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Anglican Chaplaincy - Student Eucharist every Monday 12 noon at the Newman Centre, 3484 Peel St. Bible studies, spiritual direction. Call Fr. Dennis Drainville, 392-5890 or 879-1996.

Come worship at St. Martha's-in-the-basement, 3521 University. Sundays at 10:30 a.m. followed by brunch. For info: Rev. Chris Ferguson, Presbyterian / United Church chaplain on campus 392-5890.

Presbyterian / United Church Chaplaincy has an open-door policy. Rev. Chris Ferguson and Glynis Williams are available for conversation and consultation. 3484 Peel Street (Newman Centre). Tel.: 392-5890.

Cuba, Varadero New Years - from \$599.00. Dec. 27 - Jan. 3. Afrolympic Travel 274-3689.

## 361 — ARTICLES FOR SALE

Electric stove: good condition, \$110 (o.b.o.) Call 526-8752 evenings (Brendan) or 392-8959 between 12 and 7 p.m., Tues.-Fri. (Colin)

White goose down jackets, \$99, \$135 - be warm with light weight, cosy white goose down at the best place in town. EXXA - 550 President Kennedy.

Abonnements à la presse, prix spéciaux pour étudiants. De 9h00 à 17h00 au Daily, local B-03, Union Building.

Cowhide airforce jackets — black, brown, exact EXXA copies of top gun jackets, heavy brass fixtures only \$225. EXXA - 550 President Kennedy.

Electric stove, 30 inches, white, about 12 years old. In very good condition. Call François at 272-9505.

Canadian Army combat arctic parka — hood, long, removable lining - grenade pockets, super warm. EXXA Military Surplus - 550 President Kennedy.

Bicycle for sale Columbus SL, Campag Super - \$500. Hugh 739-7033 before 9 p.m.

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Down coats - long - white goose down. Men from \$175, women from \$130, jackets from \$99. Best buy in town. EXXA - 550 President Kennedy.

Programmable calculator — model T166 Hardly used. Save \$30. Asking for \$65. Burnside Hall 407 (messages 392-5700 for ED), after 22h00 (282-9040).

EXXA Club starting Sunday, Nov. 1, 1986. EXXA will be open to club members Sunday only - membership \$1 and with card you get 10% discount on Sunday only.

1500 Civil Engineering Books for sale. (1930-1965). In good condition. "Personal Library". Great Bargains. Call 353-4875.

## 367 — CARS FOR SALE

You will freeze waiting for the bus this winter! 1978 Honda Accord for sale. New everything (gas shocks, engine, transmission, radials...) call 937-5575 or 631-0839.

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## 370 — RIDES

Save \$300! One way ticket for female (plus infant in nec.) to U.K. October 29 \$350 o.b.o. Call 473-8566.

## 372 — LOST &amp; FOUND

FOUND — Women's watch on the steps of the Union. Contact Brigitte: 392-8904.

## 374 — PERSONAL

Heading West? Ticket to Edmonton. \$100.00 Oct. 24/86. Female. Call Donna 376-8671.

Stuck in a tough situation? Maybe talking about it might help! McGill Nightline 392-8234. New hours: 6 p.m. - 3 a.m. seven days a week!

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Computer private lessons by B. Engineer. Languages: Pascal, PLI, Cobolt Tel: Hossein 687-8960.

## 385 — NOTICES

Confrontation "Canadiens-Nordiques" in Québec City on November 25. Price: \$39 (hockey ticket, 2 way bus ticket and probably beer). Reservations - Michel Paquette 661-4584 before October 24.

Bass, baritone wanted for spring production of Mt. Royal Operatic Society's "Princess Ida." Call 526-2174, 336-2493 for auditions.

Is it still possible to be a Renaissance Person? Dialogue on Ideas, an informal student discussion group will consider the problem of specialization in the Eighties. Friday, Oct. 24, 3:00 p.m. Leacock 324.

Coffee House for Peace. All welcome. 8:00 p.m. Dinner at 6:00 p.m. Saturday, October 25. 3484 Peel St. (Newman Centre). Dinner \$2 - coffee house \$2. Tel. 392-6711.

Rummage Sale! Special Halloween prices at: Brouhaha 24 Pine Ave. East. Saturday Oct. 25 and Sunday Oct. 26, 12h-17h. Bus 144, Métro St-Laurent.

## 387 — VOLUNTEERS

Subjects required for research in control of stomach-emptying and carbohydrate absorption. Remuneration offered. For further information, call Dr. S. Wing - Royal Victoria Hospital 842-1231 local 690.

Video artist needs woman for voice over for a historical v/tape. Prefer English speaker with native tongue other than French or English (seeking distinct accent). Contact Julian 284-0431.

Diabetic? If you are interested in important research into brain blood flow call Dr. Pokrupa at 284-5813. Financial remuneration available.

## 389 — MUSICIANS WANTED

Drummer wanted: Good attitude, good chops. Call for info: Ken 288-3036, or Fraser 286-9328.

Drummer — with time on and in his/her hands - for rock band with varied musical tastes. Phone Mike 392-3037 day, 931-7044 night.

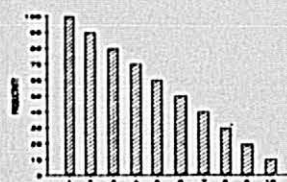
Bassist & keyboardist needed for rock/top 40 band. Must be equipped. Please call: Debbie 392-6723, Mike 392-8265, Richard 273-4460, Martin 272-3340.

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# events

Today  
October 23

**McGill Crossroads** Joan Tuck speaks on Nicaragua: past and present. All Welcome. 19h00, Union 107/108

**Dept. of Epidemiology and Biostatistics**, Jonathan Fielding on health in the workplace, 13h00, Rm. 25 Purvis Hall, 1020 Pine Ave. W.

**dent Association** present Soviet movie *A Station for Two* (with English subtitles), Bronfman 666, 16h00, free admission.

**McGill Film Society** shows *Purple Rose of Cairo*, Lea 132, 19h30.

**Dept. of Anthropology** presents Don Attwood on *Caste, class, and economic mobility in rural India*, 16h30, Lea 738.

**Russian & Slavic Studies** Stu- Central America Group general

meeting, all welcome, 16h30, Union 410.

**Direct Action Network** protests NATO's militarization of Labrador. 9h30 at American consulate (place Desjardins), and 11h30 at Concordia Hall Building to proceed to Dept. of Defence.

**Newman Centre Chaplaincy** catholic worship liturgy, 17h15, 3484 Peel St.

tion meeting, 17h00, Union 413.

**Hillel** Premiere showing: Israeli-made *Fellow Travellers*, F.D.A. auditorium, 19h30, \$2 students, \$4 others.

**Players' Theatre** presents Ionesco's *Macbeth*, Players' Theatre, 3rd floor Union Building, 20h00, \$4 Students and Seniors, \$6 others.

Yogi,

may the great god  
of German exams be with  
you in your time of need.

Love ya, BooBoo.

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## McGill Newman Centre 3484 Peel (Newman Centre)

## Social Justice Coffee House

Saturday, Oct. 25  
8:00 p.m.  
Admission: \$2



Proceeds to Salvadorean Earthquake Relief

## WOMEN SPEAKING OUT

a film program and panel discussion

première of

## SPEAKING OF NAIROBI

directed by Tina Horne  
a co-production of Studio D  
and the New Film Group

Sponsored by the  
Concordia Committee on the Status of Women  
and the National Film Board of Canada



Friday  
October 24  
7:30 p.m.

H-110  
Concordia University  
1455  
de Maisonneuve Blvd.  
West

Admission is free

National Film Board  
of Canada Office  
national du film  
du Canada

## ESTETICA



## STUDENT SPECIAL

wash, cut and blow dry  
\$24 for women, \$18 for men  
Full time students only

For appointment, call:  
**849-9231**

2175 Crescent, Montreal

• SUN.-MON.-  
TUES.

Shot Specials

• WEDS.

Ladies Night

• THURS.

Prizes - Specials -  
Prizes

• HAPPY HOUR

Weds. through  
Fri. 4-8



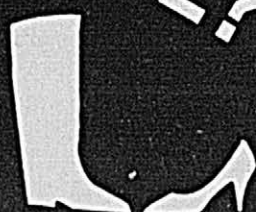
**bar  
Kicks**

288-2660  
2051 de la MONTAGNE

## FACTORY OUTLET

**WHY PAY MORE?**

WOMEN'S  
AND MEN'S  
HIGH FASHION  
BRAND NAME  
LEATHER BOOTS  
SHOES & HANDBAGS



LOW FACTORY PRICES, ALL FIRST QUALITY

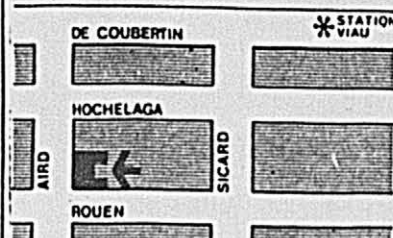
## Chaussures de l'est

2251 Aird

(east of Pie IX)



Metropolitan East exit Viau South.  
South to Rouen, turn Right until Sicard



## Business Hours:

Tuesday 12-5  
Wednesday 12-5  
Thursday 12-9  
Friday 12-9  
Saturday 8-3